

**STRANGER THINGS 3**

EPISODE #304

"CHAPTER FOUR: THE SAUNA TEST"

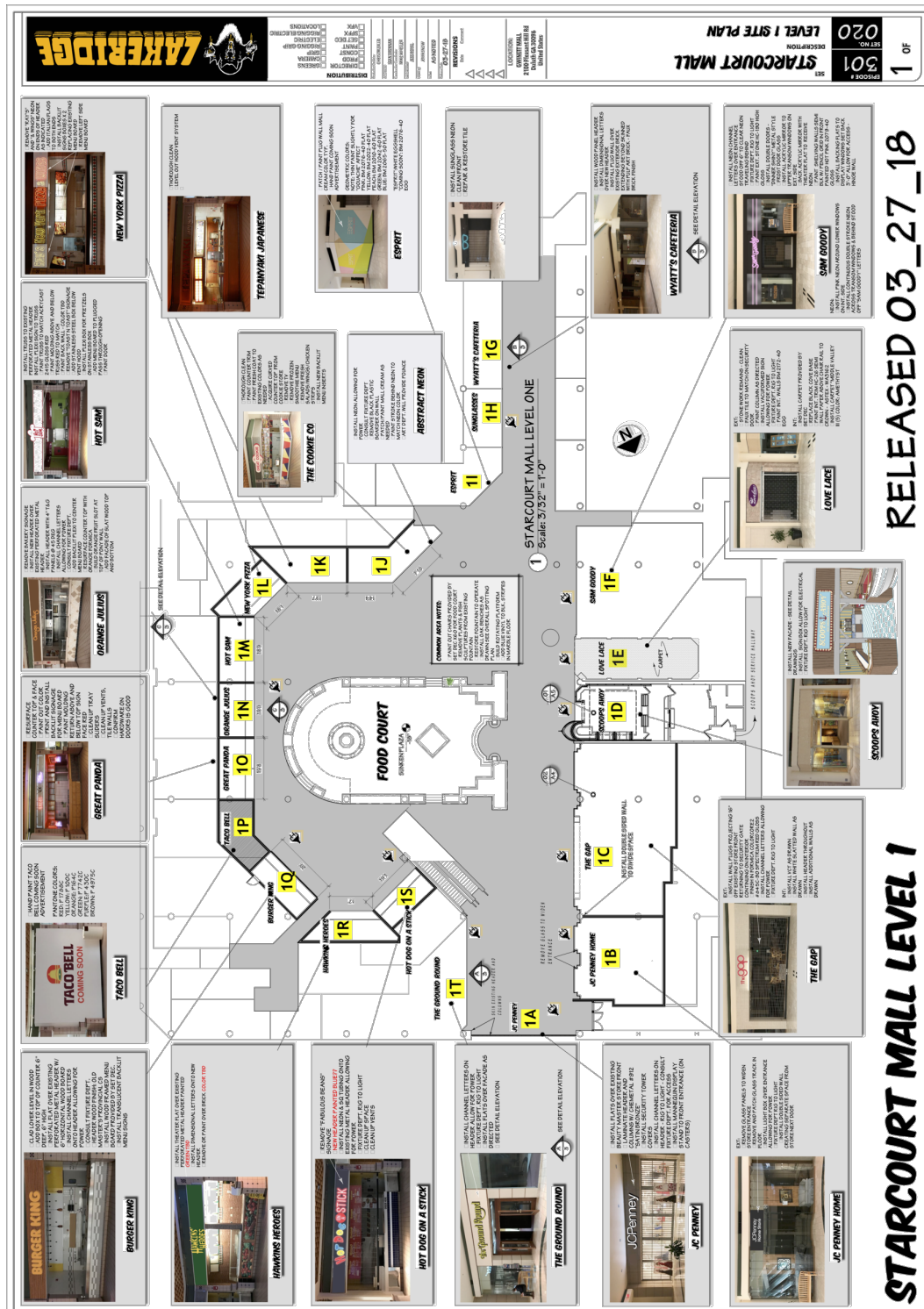
by

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Floor plan is for reference only. Check with Art Dept. for current revisions.





NOTE: Interior Starcourt Mall scenes include SHOP ADDRESS in parenthesis (see attached floor plan). \*

\* 2M is now FLASH STUDIO (formerly OLAN MILLS).

\* 10 is now IMPERIAL PANDA (formerly GREAT PANDA).

NOTE: Unless otherwise noted in the ACTION BLOCK, Starcourt Mall and Hawkins Pool background scenes shall be assumed continually PATRONIZED (extras, all ages).

**EXT. MAX'S HOUSE - ESTABLISHING - NIGHT**

HEAVY RAIN. The porchlight glows in the stormy night.  
LIGHTNING.

**INT. MAX'S HOUSE - BATHROOM - NIGHT**

EL brushing her teeth in front of the MIRROR.

BILLY (V.O.)  
(ECHOES)  
I'm sorry, I did not quite catch  
your name.

**FLASHBACKS:**

- BILLY sees El in the BLACK VOID.
- HEATHER sits up in the ice bath. Then, plummets.

**END OF FLASHBACK**

ON EL: LOOKING INTO CAMERA.

**INT. MAX'S ROOM - CONTINUOUS**

Max holds up TWO COMICS: WONDER WOMAN and GREEN LANTERN.

MAX  
Which one?

EL  
(climbs into bed beside  
Max)  
I don't know.

MAX  
Hey, there's nothin to worry about  
anymore, okay?

EL  
Doesn't make sense.

MAX  
What doesn't make sense?

EL  
Heather. The blood. The ice.

HEATHER  
Heather had a fever, so she took a  
cold bath, but she's better now.  
(MORE)

HEATHER (CONT'D)  
That has to be it. I don't know  
where that blood came from, but we  
saw her. We both saw her. She's  
totally fine.

El's not convinced.

EL  
What about Billy?

MAX  
What about him?

EL  
He seemed wrong.

MAX  
(chuckles)  
Wrong is kind of like his default.  
But it's nice to know he's not a  
murderer, because that would've  
totally sucked.

Max chuckles, El allows for a small smile which fades just as  
quick. She looks at the Wonder Woman comic.

EL  
Who is that?

MAX  
See, this is why you can't just  
hang out with Mike all the time.  
(opens the comic, shares  
with El)  
This is Wonder Woman. AKA, Princess  
Diana. She's from paradise Island,  
which is like, this hidden island  
where there are only women Amazon  
warriors.

**EXT. DRISCOLL HOUSE - NIGHT**

AN AMBULANCE and POLICE CARS are parked. DOWNPOUR CONTINUES.

**INT. DRISCOLL HOUSE - BASEMENT - CONTINUOUS**

PARAMEDICS, male, female, try to secure MRS. DRISCOLL to  
STRETCHER. She's not going quietly.

MRS. DRISCOLL  
Let me go! Let me go!

PARAMEDIC #1  
Doris, we need you to stay calm for  
us, okay?

MRS. DRISCOLL  
(screaming)  
I have to go back! I have to go  
back!

OFFICER CALLAHAN, wipes off his fertilizer-covered hands.  
NANCY and JONATHAN watch with disturbed looks.

**EXT. DRISCOLL HOUSE - LATER**

She's loaded into the ambulance. Callahan, Jonathan and Nancy  
are on the porch, out of the rain.

CALLAHAN  
Okay, so, you two wanna explain to  
me what, in the name of Jesus, just  
happened here?

**EXT. CORNWALLIS ROAD - NIGHT**

The ambulance speeds through the rain.

**INT. AMBULANCE - CONTINUOUS**

Mrs. Driscoll struggles. She WEARS AN OXYGEN MASK OVER HER  
FERTILIZER SMEARED FACE. She slips her LEFT ARM FREE and  
reaches out desperately.

**EXT. ERIMBORN STEELWORKS - NIGHT**

The ambulance races by.

BILLY'S CAMARO is parked outside the abandoned factory.

**INT. ERIMBORN STEELWORKS - BASEMENT - CONTINUOUS**

TOM HOLLOWAY's eyes snap open. With a GAG around his mouth,  
he STRUGGLES to break free from the ROPE THAT BINDS HIS  
WRISTS. JANET is BOUND AND GAGED beside him. HEATHER HOLLOWAY  
strides in; Billy is standing nearby.

HEATHER  
Hi, Daddy.

She pulls the gag out of Tom's mouth.

TOM

Heather, sweetie. Whatever this is, whatever he's got you into, you don't have to do this. You can stop this.

HEATHER

There is no stopping it, Daddy.  
You'll see.  
(touches his cheek)

TOM

No.

As heather stands up, Billy kneels in front of Janet. He takes out her gag.

JANET

Heather, please! Heather!

Billy puts a finger to her lips.

BILLY

Try not to move.

He stares into her frightened eyes. He and Heather head up the stairs.

TOM

(screaming)  
Heather! Heather!

SNARLING.

THE MIND FLAYER emerges from the shadows and closes in on Tom and Janet.

TOM (CONT'D)

Jesus Christ.

As the BEAST APPROACHES, Tom and Janet struggle to break free.

JUST THEN, a TENTACLE shoots forward and suctions onto Tom's face. A SUBSTANCE pumps through it and into Tom. A SECOND TENTACLE does the same to Janet.

CUT TO:



BLACK

OPENING CREDITS

EFFECTS IN:

**EXT. HOPPER'S CABIN - ESTABLISHING - MORNING**

**INT. HOPPER'S CABIN - CONTINUOUS**

JIM HOPPER's on the couch, BRUISED AND BATTERED from his fight with Grigori last night. He stirs awake while JOYCE BYERS approaches from the kitchen.

JOYCE  
Hey, careful. Careful.

She sits next to him.

JOYCE (CONT'D)  
Hey.

HOPPER  
Joyce.

They gaze into each other's eyes. Then,

Hopper, COUGHS, RETCHES, leans over the side of the couch, Joyce hold up a bucket. Hopper throws up. Like a champ, Joyce hold the pot as he vomits into it.

JOYCE  
That's it. Got it?

He rolls onto his back, Joyce shakes some PILLS into her palm.

JOYCE (CONT'D)  
Here.

HOPPER  
How long have I been out?

JOYCE  
A while. You've been drifting in and out.

HOPPER  
Yeah, but how did I get here?

Sipping some water with the pills, he sits up.

JOYCE  
Slowly. What's the last thing you  
remember?

HOPPER  
Some thug attacked me.

JOYCE  
Hey, you need to rest.

HOPPER  
No, I'm fine.

He get's up holding the sheet.

JOYCE  
No, you're not fine, Hop --

HOPPER (CONT'D)  
I'm fine. I'm fine.

The sheet drops, giving joyce an eyeful of Hopper nakedness.

HOPPER (CONT'D)  
Um, were are my clothes?

Joyce points behind her as she awkwardly averts her gaze.

**EXT. HOPPER'S CABIN - MORNING**

With the sheet wrapped around his waist, Hopper steps out on  
to the porch where his wet clothes and boots sit on the  
railing.

JOYCE  
They were soaked.

They still are.

**INT. HOPPER'S CABIN - CONTINUOUS**

Carrying his boots, Hopper comes in and heads for the kitchen  
Joyce follows.

JOYCE  
I mean, did you recognize him?

HOPPER  
Who?

JOYCE  
The thug?

HOPPER

Well, I didn't get a good look.  
(reaches into fridge, gets  
beer)

JOYCE

Well, I mean, he's gotta be  
government, right?

Hopper heads for his bedroom, opens the can of beer.

HOPPER

Yeah, but if he's government,  
what's he doing slinking around?  
Why is he running? You know, why  
didn't we find anything down there?

JOYCE

(hold up a notepad)  
Let's ask him.

HOPPER

What is that?

JOYCE

His license plate.

HOPPER

(taking the notepad)  
What are the dashes?

JOYCE

Well, they're blanks. There was...I  
think it was either an H or a P  
with the part rubbed off. And there  
was definitely a Y. For sure. And  
that, I think, was a B, but it  
could've been an eight.

Without looking, Hopper drops the notepad on a nearby TABLE.

JOYCE (CONT'D)

And that -- Wait

HOPPER

(walking into his room)  
I think you should stick to sales.  
(draws the curtain closed)

JOYCE

Can you run a search, or something?

**INT. HOPPER'S ROOM - CONTINUOUS**

Getting dressed.

HOPPER

I just think you have to lower your expectations. I mean, this is a state government agency. Gonna take weeks before they find a match.

**INT. HOPPER'S CABIN - OUTSIDE BEDROOM - CONTINUOUS**

JOYCE

Weeks?

HOPPER (O.C.)

If we're lucky.

**INT. HOPPER'S ROOM - CONTINUOUS**

HOPPER

And, I mean, what are the odds that this guy registers a car in his own name?

**INT. HOPPER'S CABIN - OUTSIDE BEDROOM - CONTINUOUS**

JOYCE

It wasn't a car.

CURTAIN SLIDES OPEN. Hopper's wearing his HAWAIIAN SHIRT.

JOYCE (CONT'D)

Uh, what are you wearing?

HOPPER

What do you mean it wasn't a car?

**EXT. MAX'S HOUSE - MORNING**

Nothing is stirring, except for LUCAS SINCLAIR on his WALKIE TALKIE.

LUCAS (O.S.)

(on walkie)

Do you copy? This is a code red.

**INT. MAX'S ROOM - CONTINUOUS**

El and Max are still sleeping.

LUCAS (O.S.)  
I repeat, this is a code red. Max,  
do you copy?

She reaches down and picks up her WALKIE TALKIE.

MAX  
Shut. Up.

She shuts off the walkie and rolls over. Sitting next to her is ELEVEN.

**INT. MIKE'S BASEMENT - MORNING**

WILL BYERS, Lucas, and MIKE WHEELER are sitting on the couch.

LUCAS  
She turned it off.

**INT. MAX'S ROOM - MORNING**

PHONE RINGS.

MAX  
You've got to be kidding me.

She throws off her covers and stomps over to the phone.

MAX (CONT'D)  
I'm sleeping. Go away.

MIKE (O.S.)  
This is Mike. Do-not-hang-up.

**INT. MIKE'S BASEMENT - CONTINUOUS**

MIKE  
Something happened. Something bad.

**INT. MAX'S ROOM - CONTINUOUS**

MIKE (O.S.)  
Our very lives can be at stake.

MAX  
What are you talking about?

MIKE (O.S.)  
Just come over to my house. We'll  
explain everything.

What? MAX (O.S.) MIKE (CONT'D)  
Hurry.

**INT. MAX'S ROOM - CONTINUOUS**

El's still in bed. She sits up:

EL  
What did he say?

**INT. MIKE'S BASEMENT - CONTINUOUS**

MIKE  
(to Lucas)  
Try Dustin again.

LUCAS  
He's not answering.

MIKE  
So ,try him again.

Lucas raises his WALKIE TALKIE.

LUCAS  
Dustin, do you copy? I repeat. This  
-- is -- a -- code - red.

**EXT. STARCOURT MALL - ROOF - DAY**

On the ROOFTOP OVERLOOKING THE LOADING DOCK, Dustin surveils with BINOCULARS.

**POV BINOCULARS:** Dressed in LYNX TRANSPORTATION UNIFORMS, TWO MEN deliver boxes. AN ARMED GUARD watches over them. THE GUARD USES A KEY CARD to OPEN THE DOORS.

**INT. SCOOPS AHOY (1D) - BACK ROOM - CONTINUOUS**

DUSTIN is pacing. ROBIN BUCKLEY and STEVE HARRINGTON are sitting at the table.

DUSTIN

That keycard opens the door, but unfortunately, the Russian with this keycard also has a massive gun. Whatever's in this room, whatever's in those boxes, they really don't want anybody finding it.

ROBIN

But there's gotta be a way in.

STEVE

Well, you know... I could just take him out.

ROBIN

Take *who* out?

STEVE

The Russian guard.

Robin seems skeptical, as she should.

STEVE (CONT'D)

What? I sneak up behind him, I knock him out, and I take his keycard. It's easy.

DUSTIN

Did you not hear the part about the massive gun?

STEVE

Yes, Dustin, I did. And that's why I would be *sneaking*.

DUSTIN

Ah. Well, please, tell me this, and be honest, have you ever actually... won a fight?

STEVE

Okay, that as one time --

DUSTIN

Twice. Jonathan. Year prior?

STEVE

Listen, that doesn't count.

DUSTIN

Why wouldn't it? Because it looks like he beat the shit out of you.

STEVE

It was --

DUSTIN

You got a fat lip, crooked nose,  
swollen eye, a lot of  
blood...things that all added up --

Something catches Robin's eye while Steve and Dustin argue semantics.

ROBIN

That might just work.

She leaves the room.

**INT. SCOOPS AHOY (1D) - CASH COUNTER - CONTINUOUS**

She grabs a fist full of cash from the TIP JAR. Steve watches from the SLIDING WINDOW.

STEVE

Robin!

Robin head heads for the mall. Steve runs to the door.

STEVE (CONT'D)

Hey, Robin, what are you doing?

ROBIN

I need cash.

STEVE

Well, half of that is mine. Where  
you going?

ROBIN

(on her way out the door)  
To find us a way into that room, a  
safe way. And, in the meantime,  
sling ice cream, behave, and don't  
get beat up. I'll be back in a  
jiff.

Dustin licks an ICE CREAM SCOOP. Steve takes it away.

STEVE

Oh, dude. Come on, man, not my  
scooper.

He twirls the scoop around his finger like an old-timey  
Western Gunslinger before slipping it into his scoop holster.



**INT. THE HAWKINS POST - DAY**

NANCY WHEELER and JONATHAN BYERS are waiting outside of TOM HOLLOWAY's office.

Standing at a FILING CABINET, BRUCE looks over at the two and PANTOMIMES getting hanged.

OFFICER CALLAHAN walks out of Tom's office, Tom follows.

CALLAHAN

Dunno if they'll go through with it, but I just thought you should know.

As he leaves, Callahan eyes the teens.

Tom glares at Nancy and Jonathan. Tom is SWEATY. A BANDAGE on his forehead.

TOM

Nancy. Jonathan.

Tom walks back into his office.

**INT. TOM HOLLOWAY'S OFFICE - CONTINUOUS**

TOM

I've worked at this paper for twenty-five years. Twenty-five...years. Now, we're a small-town paper, but we have something the big papers don't have: trust. The trust of our community.

NANCY

Tom, if you just --

TOM

(enraged)

Do you know how I built that trust? By placing my faith in something the two of you don't seem to value a whole lot: facts. Facts. So, while we're here, let's go over the facts. Fact one: you disobeyed a direct order to stop pursuing this story. Two: you falsely identified yourselves as reporters, repeatedly lying to an elderly woman. Three: you broke into her home, committing trespass. Four: she almost died en-route to the hospital.

NANCY

She would've died if we hadn't shown up! Whatever disease that rat had clearly passed to her --

TOM

(yelling)

Five! Mrs. Driscoll is a paranoid schizophrenic.

(calmer)

You didn't know that, did you? Now... disease-carrying rats? The second coming of the plague? Does this sound credible to you, or perhaps does this sound more like the delusions of a very sick old lady?

NANCY

I didn't know that.

TOM

Her family's furious. So furious, in fact, they've threatened litigation.

JONATHAN

Litigation?

NANCY

That's crazy!

TOM

For once, we agree. This is crazy. In fact, in my entire professional career, I've never dealt with anything quite like it. But hopefully, hopefully, you've learned something valuable here. You've learned...how in the workplace, in the real world, there are consequences to your actions. Which brings me to my sixth and final... *fact*. You're fired. Both of you.

**EXT. MAPLE STREET - WHEELER HOUSE - DAY**

Max is on her BICYCLE. El, behind her, double riding.

**INT. MIKE'S BASEMENT - CONTINUOUS**

The gang is sitting around the COFFEE TABLE.

WILL  
I didn't think it was anything at first. I mean, I think I just didn't want to believe it. The first time I felt it was at Day of the Dead.

**FLASHBACK:** Will in the MOVIE HOUSE, GOOSEBUMPS on the back of his neck.

**INT. MIKE'S BASEMENT - CONTINUOUS**

MIKE  
The power went out that night, too.

WILL  
And then I felt it again at the field near the Nelson farm the next day.

**FLASHBACK:** Will heading up to WEATHERTOP. Fleeing the goosebumps on the back of his neck. Glancing behind him.

**INT. MIKE'S BASEMENT - CONTINUOUS**

WILL  
Then again yesterday outside Castle Byers.

**FLASHBACK:** Raining, Will looks around. GOOSEBUMPS on his neck.

**INT. MIKE'S BASEMENT - CONTINUOUS**

MAX  
What does it feel like?

WILL  
It's almost like... You know when you drop on a roller coaster?

MAX  
Sure.

MIKE  
Yeah.

EL  
No.

WILL  
It's like... everything inside your  
body is just sinking all at once,  
but... this is worse. Your body...  
it goes cold and -- and you can't  
breathe. I've felt it before,  
whenever he was close.

**FLASHBACK: (Se.2)** Standing at his DOORWAY at home wearing  
pajama bottoms and a white-tee. Lightning FLASHES. GOOSEBUMPS  
form on the back of Will's neck.

**INT. MIKE'S BASEMENT - CONTINUOUS**

MAX  
Whenever who was close?

WILL  
The Mind Flayer.

**FLASHBACK: (Se.2)** HAWKINS MIDDLE SCHOOL FIELD. The Mind  
Flayer approaching Will.

WILL (CONT'D)  
Go away! Go away!

**INT. MIKE'S BASEMENT - CONTINUOUS**

EL  
I closed the gate.

WILL  
I know, but... what if he never  
left? What if we locked him out  
here with us?

**INT. MIKE'S BASEMENT - D&D TABLE - MOMENTS LATER**

At the D&D table, Will draws with CHARCOAL on a PIECE OF  
PAPER. A crude drawing of the Mind Flayer.

WILL  
This is him. All of him. But, that  
day on the field, a part of him  
attached itself to me.

**FLASHBACK:** Back the Hawkins Middle School field, The Mind  
Flayer's tendrils enter Will's orifices.

**INT. MIKE'S BASEMENT - D&D TABLE - CONTINUOUS**

Will smears the drawing, then shows his BLACKENED HAND.

WILL

My mom got it out of me.

**FLASHBACK:** (Se.2) Exorcising the Mind Flayer.

JOYCE

Get the hell out of my son!

The Mind Flayer's particles flow out of Will.

**INT. MIKE'S BASEMENT - D&D TABLE - CONTINUOUS**

WILL

And Eleven closed the gate.

**FLASHBACK:** (Se.2) El and Hopper on the platform in the Hawkins Lab Rift Lab. El is closing the Rift.

**INT. MIKE'S BASEMENT - D&D TABLE - CONTINUOUS**

Will flips the drawing over.

WILL

But the part that was still in me,  
what if it's still in our world?

**FLASHBACK:** Hopper's cabin, Nancy watches the particles escape into the night.

WILL (CONT'D)

(makes handprint on paper)  
In Hawkins?

MAX

I don't understand. The Demodogs  
died when El closed the gate. If  
the brain dies, the body dies.

MIKE

We can't take any chances. We need  
to assume the worst. The Mind  
Flayer's back.

WILL

Yeah. And if he is, he'd want to  
attach himself to someone again. A  
new me.

LUCAS  
A new host.

EL  
How can you tell if someone is a  
host?

**EXT. TOWN HALL - DAY**

Hopper, driving his TRUCK, pulls up in front of town hall.  
Joyce is with him. They approach the building.

**INT. TOWN HALL - SECRETARY'S DESK - MOMENTS LATER**

Hopper comes in, walking past CANDACE:

HOPPER  
Hey. Is he in?

Not waiting for an answer.

CANDACE  
Yes, he's busy at the moment, but--  
HOPPER (CONT'D)  
Great.  
(marches in)

CANDACE (CONT'D)  
Excuse me!

JOYCE  
(to Candace)  
You should sit down.

**INT. KLINE'S OFFICE - CONTINUOUS**

Hopper barges in. MAYOR LARRY KLINE, sitting at his desk, is  
on the phone.

KLINE  
(signals Hopper to come  
in)  
Ah, Tony, hang on.

Hopper closes and locks the door.

KLINE (CONT'D)  
(to Tony)  
I might have to -- Let me call you  
back. Okay. Thanks.

Kline ends his phone call. Hopper sits.

KLINE (CONT'D)

Jim!

HOPPER

I know, I know. You're busy. I'm gonna make this fast, I promise.

KLINE

Is there... some kind of problem?

HOPPER

Yeah. You might say that. Um, I'm looking for the name of a guy.

KLINE

The name of a guy.

HOPPER

Yeah, I think you might know this guy.

KLINE

Okay.

HOPPER

He was here the other day. Rides a motorcycle.

**FLASHBACK:** Two days earlier, Grigori carrying his motorcycle helmet walking past Hopper at Town Hall.

INT. KLINE'S OFFICE - CONTINUOUS

HOPPER

Big build, square jaw, dark hair. He's probably military, maybe ex-military? Is this ringing... any bells?

KLINE

Uh --

(chuckles)

I don't think so.

HOPPER

Really? 'Cause it was just two days ago. This was right before I saw you.

KLINE

Oh! You know what?

HOPPER

What?

KLINE

Could be the maintenance guy.

HOPPER

Maintenance.

KLINE

Yeah. I can't remember his name.  
Oh, God... Uh... Gary or John or  
something. Candace will have his  
name on file. Clogged toilets  
and... sinks with minds of their  
own.

(chuckles)

HOPPER

You meeting with a lot of plumbers,  
Larry?

KLINE

Excuse me?

HOPPER

This guy, when I saw him, he was  
coming out of your office.

KLINE

Okay, well, I don't remember that.  
I shake a lot of hands, you know

Hopper leans back and props his foot on the front of Kline's  
desk.

HOPPER

Do you remember when I caught you  
passed out in the hideaway with all  
that powder all over your nose? You  
remember?

KLINE

Jim, come on now.

HOPPER

Do you remember when my boys found  
you and Candace going at it like a  
couple of bunnies in the back of  
your Cadillac? Do you remember  
*that*? Does your wife remember that?



KLINE

You really wanna play this game?  
Huh?

HOPPER

Not a game, Lar.

KLINE

Okay. Those pills you used to  
swallow like candy. I can't recall,  
did you have a prescription for  
those? Or how about drinking on  
duty?

(chuckles)

Yeah. We have some real fun stories  
about that. One call to Tom at the  
Post...and you're done, buddy.  
You're gone. Oh, and, Oh, and,  
please, don't give me that dead  
daughter sob story, 'cause I just  
don't care.

(shows Hopper to the door)

Now, if you don't mind, I really am  
rather busy.

Hopper slams Kline face first into the door, BLOODYING his  
nose.

KLINE (CONT'D)

My nose! You broke my goddamn nose!

HOPPER

And your friend almost killed me  
last night, so I'd say we're still  
not even.

# **SECRETARY'S DESK.**

Candace tries opening the door.

CANDACE

Larry?

# **KLINE'S OFFICE.**

HOPPER

Who is this guy? Government?  
Military?

KLINE

You're making a very big  
mistake.

HOPPER (CONT'D)

Who is he?

KLINE

It's Arnold Schwarzenegger.

Hopper hits Kline in the nose.

**SECRETARY'S DESK.**

Candace goes for the phone. Joyce yanks out the cord.

JOYCE  
Who you calling? The police?

**KLINE'S OFFICE.**

Hopper throws Kline onto his desk and slides his finger into a cigar cutter.

HOPPER  
That is a nice ring you got there,  
Larry.

KLINE  
Are you insane?

HOPPER  
I don't know, let's find out.

Hopper puts pressure on the cutter.

KLINE  
Okay, okay, okay. Be cool, be cool.  
I don't know his name, I swear.

Hopper pushes down on the cutter even more.

HOPPER  
But you know *him*.

KLINE  
He... He gives me things sometimes.

HOPPER  
What kind of things?  
(more pressure)

KLINE  
Presents. Aah! Gifts.

HOPPER  
Who is this guy, Santa Claus?

KLINE  
Starcourt. Starcourt. He works for  
Starcourt.

HOPPER  
The mall? Yeah, right.

Hopper readies himself to cut Kline's finger off.

KLINE

Aah! I swear! I swear! I swear!  
Starcourt. They-- They own the  
mall. They want to expand to East  
Hawkins. They needed property, some  
land. Some people didn't want to  
sell, so I leaned on them a little.  
That's all. I swear, that's all.

Hopper slams the desk, then shoves Kline against the window.

HOPPER

Why do they want this land?

KLINE

I don't know!

HOPPER

You have records of these  
purchases, these, uh... these land  
purchases?

KLINE

You don't want to mess with these  
people, Jim.

HOPPER

I think you should worry about  
yourself right now, Larry, not  
about me. The records. Where are  
they?

**SECRETARY'S DESK.**

Kline comes flying out of the office and into a wall.

CANDACE

Larry?

HOPPER

He just bumped his head.  
(forcing Kline out)  
Just a little boo-boo, right, Lar?

JOYCE

(to Candace)  
Have a nice day.

CANDACE

Larry!

**EXT. ROAD - DAY**

Jonathan's car zooms by.

**INT. JONATHAN'S CAR - CONTINUOUS**

NANCY

It's bullshit. So, according to Tom, Driscoll's just a schizophrenic? And that rat is just a rat? And it's all, what, some big coincidence? You know what I think? I think Tom was on drugs.

JONATHAN

What?

NANCY

Did you see him? He was sweating like crazy. And his palms were clammy. He looked awful.

JONATHAN

(scoffs, shakes head)

NANCY

Oh, is this funny to you?

JONATHAN

No. No, it's just kind of incredible.

NANCY

Incredible?

JONATHAN

Yeah, incredible how you just continue to convince yourself.

NANCY

What's that supposed to mean?

JONATHAN

I told you over and over to drop this story. That it was a bad idea. But you refused, and now, I'm screwed.

NANCY

It's a summer job. Your life is hardly over.

JONATHAN

I don't live in a two-story house on Maple Street. My dad doesn't earn six figures. Hell, he isn't even around.

NANCY

God, here comes the Oliver Twist routine.

JONATHAN

Mortgage, college tuition. You know, they're real things, Nancy. Things that you don't care about, only because you don't have to.

NANCY

I didn't realize I lived in a bubble!

JONATHAN

Well you do! You want everything handed to you on a silver platter. I mean, we were interns, Nancy! Interns. What did you expect, that you would make star reporter in a month? Crack the big case.

NANCY

You sound just like them. You realize that, right? Just like Bruce and those assholes--

JONATHAN

Yeah, yeah, those assholes gave us jobs.

NANCY

Is that what that was? That was humiliating. Humiliating.

JONATHAN

Yeah, the real world sucks. Deal with it like the rest of us.

NANCY

You don't know what it's like.

JONATHAN

Neither do you.

NANCY

Well, then, I guess we just don't understand each other anymore.

JONATHAN  
Yeah, I guess not.

**INT. WHEELER HOUSE - LATER**

Nancy comes in. KAREN WHEELER is vacuuming in the living room.

KAREN  
Hey, you're home early.

She doesn't stop to chat; heads up the stairs.

KAREN (CONT'D)  
(voice breaking)  
Yeah. Light day.

**EXT. STARCOURT MALL - FRONT ENTRANCE (L2) - DAY**

Robin, on her BIKE, parks it at the BIKE RACK.

**INT. SCOOPS AHOY (1D) - BACK ROOM - MOMENTS LATER**

Robin has the STARCOURT MALL BLUEPRINTS. She spreads it on the table. Steve and Dustin are there.

ROBIN  
It is fascinating what 20 bucks  
will get you at the County  
Recorder's Office. Starcourt Mall.  
The complete blueprints.

DUSTIN  
Not bad.

ROBIN  
So, this is us, Scoops, and this is  
where we want to get.

STEVE  
I mean, I don't really see a way  
in.

ROBIN  
There's not, if you're talking  
exclusively about doors.

DUSTIN  
Air ducts.

ROBIN

Exactly. Turns out, this secret room needs air just like any old room.

(red marker, drawing a line from Scoops to the secret room)

And these air ducts lead all the way... here.

Robin, Steve and Dustin glance over to the air duct in the wall.

**INT. STARCOURT MALL - AIR DUCT - MOMENTS LATER**

Steve REMOVES THE GRATE COVER and peers into the narrow duct.

STEVE

Flashlight?

**INT. SCOOPS AHOY (1D) - BACK ROOM - CONTINUOUS**

Steve's standing on a LADDER. Dustin passes the flashlight to Steve.

STEVE

Thank you.

**AIR DUCT.**

He turns the light on and shines it down the duct.

STEVE (CONT'D)

Yeah, I don't know, man. I don't know if you can fit in here. It's, like... super tight.

**BACK ROOM.**

DUSTIN

I'll fit. Trust me. No collar bones, remember?

Steve comes down the ladder.

ROBIN

Uh, excuse me?

Dustin goes up the ladder.

STEVE

Oh, he's, uh... Yeah, he's got some disease. Chry, uh... It's chrydo, um... Something. Yeah, I dunno. He's missing bones and stuff. He can bend like Gumbo.

ROBIN

You mean Gumby.

STEVE

I'm pretty sure it's Gumbo.

**AIR DUCT.**

DUSTIN

Steve, just shut up and push me!

**BACK ROOM.**

STEVE

Okay. I'll push ya.

Dustin's bottom half sticks out the opening. Steve awkwardly pushes on his feet.

DUSTIN

Not my feet, dumbass. Push my ass.

STEVE

What?

DUSTIN

Touch my butt! I don't care!

Steve softly pushes Dustin's but.

DUSTIN (CONT'D)

Come on! Harder! Push harder!

STEVE

I'm pushing!

DUSTIN (CONT'D)

You're playing with my legs.

Robin looks on with amusement.

STEVE

I'm not playing, I have terrible footing.

DUSTIN

Come on!

STEVE

I'm gonna just shove you, ready?



DUSTIN STEVE (CONT'D)  
Just shove me? One .. two ...

DUSTIN (CONT'D)  
Shit.

Dustin doesn't budge.

STEVE  
That work?

DUSTIN  
One more time.

At the cash counter is ERICA SINCLAIR.

ERICA  
Ahoy, sailors! All hands on deck!  
(rings bell repeatedly)  
Come on.

Robin eyes Erica thoughtfully.

ERICA (CONT'D)  
Get over here and serve me some  
samples.

**EXT. HAWKINS COMMUNITY POOL - DAY**

Billy, on duty in the HIGHCHAIR, is wearing a LONG-SLEEVED SHIRT, eating ICE CUBES FROM A CUP, and has a LARGE BEACH TOWEL COVERING HIS LEGS.

**EXT. HAWKINS COMMUNITY POOL - PARKING LOT - CONTINUOUS**

El, Mike, Max, Lucas and Will are hiding behind a car spying on Billy. Max has binoculars.

MAX  
I don't know. He looks pretty  
normal to me.

LUCAS  
Normal? How many times have you  
seen him with a shirt on?

MAX  
I mean, it's a little weird.

MIKE

More than a little. He was in a tub with ice. The Mind Flayer likes it cold. Plus everything else.

MAX

But he's lounging at the pool, which is, like, the least Mind Flayer thing ever.

WILL

Not necessarily. The Mind Flayer likes to hide. He only used me when he needed me. It's like -- like you're dormant. And then, when he needs you, you're activated.

MAX

Okay, so we just -- wait until he gets activated.

MIKE

No. What if he hurts someone?

WILL

Or kills someone.

MIKE

We can't take that chance. We need to find out if he's the host.

Mike heads off.

EL

Where are you going?

MIKE

I have an idea. Boys only.

MAX

Seriously?

The boys follow Mike.

MIKE

Just trust me on this one.

**INT. HAWKINS COMMUNITY POOL - MEN'S LOCKER ROOM - MOMENTS  
LATER**

The boys enter the locker room.

MIKE

Okay, so we wait until the pool closes, until everyone leaves, and we somehow get him to come from here and --

**INT. HAWKINS COMMUNITY POOL - MEN'S LOCKER ROOM - GYM -  
CONTINUOUS**

MIKE

Get him into here.

Mike opens the door to the SAUNA, finding a HANDFULL OF OLD, FAT, HALF-NAKED MEN lounging.

MAN #1

Hey! Shut the door.

MAN #2

Hey, come on, kid, shut it!

Mike shuts the door.

LUCAS

I think I just threw up in my mouth.

Mike turns their attention to the sauna controls on the wall beside the door.

MIKE

And look, the controls are right here. It's perfect.

WILL

Will it get hot enough?

MIKE

Two-hundred-and-twenty degrees. We just have to figure out how to get him in here.

WILL

Then we lock him in ...

LUCAS

Heat him up ...

MIKE

No matter what happens, we'll know. We'll know for sure.

**INT. STARCOURT MALL - FOOD COURT (1J) - DAY**

A RED 1986 CHRYSLER LEBARON CONVERTIBLE is on display in the food court. It's being offered as a INDEPENDENCE DAY GIVEAWAY. In the BACKGROUND WE CAN SEE SCOOPS AHOY (1D).

**INT. SCOOPS AHOY (1D) - BACK ROOM - DAY****AIR DUCT.**

Erica is peering down the air duct with a FLASHLIGHT. She seems very skeptical about this half-baked plan of theirs.

ERICA

Yeah, I don't know.

**BACK ROOM.**

Robin, Steve and Dustin are leaning against the counter waiting for Erica's decision.

DUSTIN

You don't know if you can fit?

ERICA

Oh, I can fit. I just don't know if I want to.

ROBIN

Are you claustrophobic?

ERICA

(snickers)

I don't have phobias.

STEVE

Okay, well, what's the problem?

ERICA

The problem is, I still haven't heard what's in this for Erica.

**INT. SCOOPS AHOY (1D) - BOOTH - MOMENTS LATER**

Seated in a booth, Steve slides a MASSIVE BANANA BOAT over to Erica. She's surrounded by ICE CREAM TREATS. Dustin and Robin look to Erica.

ERICA

(pushing back the boat)

More fudge, please. Go on.

Stifling a frustrated look, he does as ordered. Robin holds up the blueprint.

ROBIN

You see this. This is the route you're gonna take. Then we just wait till the last delivery goes out tonight. Then you knock out the grate, jump down, open the door.

ERICA

Then you find out what's in those boxes?

ROBIN

Exactly.

ERICA

Mm-hmm. And you say this guard is armed.

DUSTIN

Yes, but he won't be there.

ERICA

And booby traps?

ROBIN

Booby traps?

ERICA

Lasers, spikes in the wall?

ROBIN

What?

ERICA

You know what this half-baked plan of yours sounds like to me? Child endangerment.

ROBIN

We'll be in radio contact with you the whole time --

ERICA

(waving her finger)

Ah, ah, ah! Child endangerment.

DUSTIN

Erica? Hi. Uh... We think these Russians want to do harm to our country. Great harm. Don't you love your country?

ERICA  
 You can't spell *America* without  
*Erica*.

DUSTIN  
 Uh, yeah, yeah. Oddly, that's, uh,  
 totally true. So, so, don't do this  
 for us. Do it for your country. Do  
 it for your fellow man. Do this for  
 America... Erica.

ERICA  
 Ooh! I just got the chills. Oh,  
 yeah, from this float, not your  
 speech.  
 (turns to Robin)  
 Know what I love most about this  
 country? Capitalism. Do you know  
 what capitalism is?

	ROBIN	DUSTIN
Yeah		Yeah.

ERICA  
 It *means* this is a free market  
 system. Which means people get paid  
 for their services, depending on  
 how valuable their contributions  
 are. And it seems to me, my ability  
 to fit into that little vent is  
 very, very valuable to you all. So,  
 you want my help? This USS  
 Butterscotch better be the first of  
 many. And I'm talking free ice  
 cream for life.

**EXT. KLINE MANSION - DAY**

Hopper pulls up in his truck.

**INT. KLINE MANSION - LOBBY - MOMENTS LATER**

Hopper and Joyce follow Kline in. Kline's in serious pain.  
 Bruised and limping. He makes his way up the stairs.

HOPPER  
 Wow, I love the place, Lar.  
 He eyes a Zebra rug.

HOPPER (CONT'D)  
 Hey, you shoot that fella yourself?

KLINE  
That's-- That's not real.

HOPPER  
No shit!

**INT. KLINE MANSION - TOP OF STAIRS - CONTINUOUS**

Kline leads the way. Hopper follows, then Joyce, who eyes a FRAMED MAP ON THE WALL as she passes.

**INT. KLINE MANSION - MASTER BEDROOM - CONTINUOUS**

Kline opens a SAFE IN THE WALL. He TAKES OUT A FILE. He hands it to Hopper, who purposely knocks ITEMS OFF TABLE to sit on it.

HOPPER  
All right, so... what exactly are we looking at?

KLINE  
Land deeds, transfers of property.

HOPPER  
So your buddies at Starcourt, they suddenly start buying up all this property. They tell you why?

KLINE  
I already told you, they don't tell me anything.

HOPPER  
They're just using you, I get it. What I don't get is why you have a bunch of land deeds in a safe in your bedroom.

Joyce takes the file and looks through it.

KLINE  
These people, Jim, they're bad news.

HOPPER  
So, what, this is blackmail?

KLINE  
Protection.

HOPPER  
Protection.

JOYCE  
Hold on a second.

Joyce leaves the room, Hopper follows.

**INT. KLINE MANSION - TOP OF STAIRS - CONTINUOUS**

At the FRAMED MAP on the wall.

HOPPER  
Hey, what is it?

JOYCE  
Hess Farm, Henry's place,  
Bullocks... Look, they're all here.  
They're all in Southeast Hawkins,  
right near Jordan Lake. And what  
else is near Jordan Lake?

HOPPER  
The power plant.

JOYCE  
Four nights ago, there was a huge  
power outage, and the next day --

HOPPER  
Your magnets fell.

JOYCE  
Yeah, I mean, Scott says that this  
machine would take a massive amount  
of power to run.

HOPPER  
Yeah, yeah.

JOYCE  
So, what if this machine that we've  
been talking about really does  
exist, and the reason that we  
didn't find it at the lab is  
because it isn't at the lab, it's  
at one of these properties.

HOPPER  
Um. I want you to... forget about  
sales. I want you to come work for  
me at the Hawkins PD.



JOYCE  
(playfully)  
And have to look at your face every  
day? I don't think so.

A CLATTERING from the master bedroom catches Hopper's  
attention.

HOPPER  
Larry!

**INT. KLINE MANSION - MASTER BEDROOM - CONTINUOUS**

Kline is trying to escape through a window.

HOPPER  
Hey, where do you think you're  
going, pal?

Hopper shoves him away from the window.

**EXT. WHEELER HOUSE - DAY**

**INT. WHEELER HOUSE - NANCY'S BEDROOM DOOR - CONTINUOUS**

KAREN  
(knocks on door)  
Nancy? Nance?

She tries the knob, but it's locked. Crossing her arms, Karen  
starts to go downstairs. Nancy comes out of her room, dark  
make-up smeared under her eyes.

**INT. WHEELER HOUSE - KITCHEN - MOMENTS LATER**

Karen is making tea, Nancy is sitting at the island.

NANCY  
Maybe Jonathan's right. To be  
honest, I wasn't thinking about  
him. I wasn't thinking about  
anyone, really. I just... I wanted  
to be right. I wanted to be right  
so badly.

KAREN  
And were you?

NANCY

I thought so. But maybe I just...  
don't want to admit that I'm wrong,  
because if I'm wrong, then--

KAREN

You're what everyone thinks you  
are.

NANCY

Just a kid who has no idea what  
she's doing.

Karen looks into Nancy's glassy eyes and nods  
sympathetically.

KAREN

It's not easy out there, Nance.

NANCY

I know.

KAREN

People are always saying you can't.  
That you shouldn't. That you're  
not... smart enough, not good  
enough. This world, it... it beats  
you up again and again until  
eventually, I... Most people, they  
just...they just stop trying.

Karen hops up on the island to sit beside her daughter.

KAREN (CONT'D)

But you're not like that. You're a  
fighter. You always have been. I  
honestly don't know where you get  
it from.

(chuckles)

NANCY

Dad.

Their eyes meet, then they LAUGH.

KAREN

I think you were swapped in the  
hospital, to tell you the truth.

NANCY

No. I get it from you, Mom. I get  
it from you.

KAREN

Well, wherever you get it from, I'm proud of you.

NANCY

Proud of me for getting fired?

KAREN

That you stood up for yourself.  
That you stood up to those...  
shitheads.

NANCY

Mom!

KAREN

Yes, those shitheads. And if you believe in this story... Look at me, Nancy...finish it. Then go sell it to The Indianapolis Star or whatever and... I mean, can you imagine their faces when they read a story about their own town in a big paper like that?

NANCY

That would be...pretty amazing.

KAREN

So, why not? Why not?

NANCY

Finish it.

Nancy embraces her mom and they sit together on the kitchen island.

**EXT. HAWKINS COMMUNITY POOL - POOL DECK - AFTERNOON**

People play in the water as Billy sits in the lifeguard chair, eating ICE CUBES FROM A CUP.

**EXT. HAWKINS COMMUNITY POOL - MAINTENANCE SHED - CONTINUOUS**

Will and Lucas enter the shed.

**INT. HAWKINS COMMUNITY POOL - MAINTENANCE SHED - CONTINUOUS**

Lucas goes to one side of the shed and searches. Will to the other.

LUCAS  
Uh, Will. Um, you know, about  
yesterday...

WILL  
It's fine, Lucas. You don't have to  
say anything.

LUCAS  
(picks up a metal rod)  
I know, but it's just... It was a  
really cool campaign. And Mike and  
I, we should've never--

WILL  
(frustrated)  
I don't care anymore, Lucas. I  
really don't. We have bigger things  
to worry about now.

He takes down a cardboard box from the shelf and pulls out a  
THICK CHAIN.

WILL (CONT'D)  
This should hold him.

**INT. HAWKINS COMMUNITY POOL - STORAGE ROOM - CONTINUOUS**

A padlock POPS OPEN. El enters the room. She momentarily  
glances around before lifting a CPR DUMMY off the shelf.

Mike comes in.

MIKE  
Hey, I found the breakers.

El rolls her eyes.

MIKE (CONT'D)  
Whoa, that thing is super creepy.  
Let's See it.

He takes it from El.

MIKE (CONT'D)  
(to the doll)  
I think this'll work. Right, buddy?  
(squeaky voice)  
Right, Mike.

He smiles at El, who remains straight-faced. She snatches the  
doll and starts to leave.

MIKE (CONT'D)

Hey, El... I just wanted to say...  
You know when I said Nana was sick?  
She wasn't. I lied.

EL

I know.

MIKE

Right, right, right. No, I just...  
think it was important for you to  
know the context. Hopper, he went  
all crazy on me, telling me I'm  
spending way too much time with  
you. He made me lie. I mean, you're  
the most important thing to me in  
the world.

EL

What if he's right?

MIKE

What?

EL

Hop?

MIKE

No, no, no, no. He's just some  
angry old man who hates joy.

EL

But if I only see you, and I'm a  
different species than you, then I  
should be with my species more.

MIKE

What are you talking about?

Glaring, she turns away from Mike.

MIKE (CONT'D)

(gasps)

Did you spy on me? That's totally  
against the rules.

EL

I make my own rules.

MAX (O.S.)

(on radio)

Mike, are you there?

MIKE

Yeah!

**EXT. HAWKINS COMMUNITY POOL - PARKING LOT - CONTINUOUS**

MAX

Where are you guys?

**INT. HAWKINS COMMUNITY POOL - STORAGE ROOM - CONTINUOUS**

MIKE

I'm coming. Just... hold on a second.

(to himself)

Shit.

**EXT. HAWKINS COMMUNITY POOL - PARKING LOT - CONTINUOUS**

Max uses BINOCULARS to spy on her brother in the lifeguard chair.

MAX

God, I hope it's not you. I really hope it's not you.

**EXT. HAWKINS COMMUNITY POOL - POOL DECK - CONTINUOUS**

Sitting in the HIGHCHAIR Billy stares ahead with LIGHTER clutched in his RIGHT HAND. In his LEFT: a cup of ice. Sweat glistens on his face.

**EXT. STARCOURT MALL - NIGHT**

AN AERIAL VIEW of the mall shows most lights off. The parking lot empty. For all intents and purposes, the mall is closed for the day.

**INT. SCOOPS AHOY (1D) - BACK ROOM - NIGHT**

Erica is PREPARING for her mission. FLASHLIGHTS are attached to a HELMET.

STATIC over the WALKIE TALKIE, then:

ROBIN (O.S.)

Erica, do you copy?

ERICA  
Mm-hmm. I copy. You nerds in  
position or what?

ROBIN (O.S.)  
Yeah, we're in position.

**EXT. STARCOURT MALL - ROOF (L2) - NIGHT**

Robin, Steve, Dustin. Dustin is surveilling the loading dock  
using binoculars. Robin, on the WALKIE TALKIE:

ROBIN  
It's all quiet here, so you've got  
the green light.

**INT. SCOOPS AHOY (1D) - BACK ROOM - CONTINUOUS**

ERICA  
Green light. Roger that.  
(climbs the ladder)  
Commence Operation Child  
Endangerment.

**EXT. STARCOURT MALL - ROOF (L2) - CONTINUOUS**

ROBIN  
(to Erica)  
Can we maybe not call it that?

ERICA (O.S.)  
See you on the other side.

**INT. STARCOURT MALL - AIR DUCT - CONTINUOUS**

ERICA  
Nerds.

Erica starts making her way through the air ducts.

**DIFFERENT PART OF AIR DUCTS.**

WEARING KNEE AND ELBOW PADS, Erica shimmies through the  
narrow duct work

**INT. KLINE MANSION - LOBBY - NIGHT**

A tall BLONDE woman, WINNIE, Kline's wife, enters. Wearing  
COLORFUL SPANDEX and carrying a GYM BAG.

KLINE (O.S.)  
Winnie?! Winnie, is that you?

                  WINNIE  
Larry?

                  KLINE (O.S.)  
Winnie, upstairs in the bedroom!

Winnie drops her things and rushes upstairs.

**INT. KLINE MANSION - MASTER BEDROOM - CONTINUOUS**

Winnie comes in, finding Kline HANDCUFFED to the bed.

                  WINNIE  
Baby? Oh, my God, baby, what  
happened?

                  KLINE  
Get me a phone.

                  WINNIE  
Baby?

                  KLINE  
Get me a goddamn phone!

**EXT. BULLOCKS FARM - NIGHT**

Hopper's truck races up the dark, dirt road toward the abandoned house.

**INT. BULLOCKS FARM - MOMENTS LATER**

Hopper kicks open the door and comes in carrying a FLASHLIGHT. Joyce follows, also with a FLASHLIGHT.

**INT. BULLOCKS FARM - UPSTAIRS - CONTINUOUS**

Hopper comes up the stairs, shines his light around, then goes back downstairs.

**INT. BULLOCKS FARM - BOTTOM OF STAIRS - CONTINUOUS**

                  JOYCE  
Anything?



HOPPER  
No. This place is dead.

**INT. HOPPER'S TRUCK - MOMENTS LATER**

Joyce crosses off a PROPERTY NAME on a list.

HOPPER  
Where to next?

JOYCE  
Hess Farm.

**EXT. HOPPER'S TRUCK - CONTINUOUS**

He shifts into reverse and backs up down the long dirt driveway.

**INT. STARCOURT MALL - AIR DUCT - NIGHT**

Erica is making her way. She reaches a vent grate.

ERICA  
All right, nerds. I'm there.

**EXT. STARCOURT MALL - ROOF (L2) - CONTINUOUS**

ROBIN  
Do you-- Do you see anything?

**INT. STARCOURT MALL - AIR DUCT - SECRET ROOM - CONTINUOUS**

ERICA  
Yeah, I see those boring boxes  
you're so excited about.

ROBIN (O.S.)  
Any guards?

ERICA  
Negative.

**EXT. STARCOURT MALL - ROOF (L2) - CONTINUOUS**

ROBIN  
Booby traps?

**INT. STARCOURT MALL - AIR DUCT - SECRET ROOM - CONTINUOUS**

ERICA  
If I could see them, they'd be  
pretty shit traps, wouldn't they?

**EXT. STARCOURT MALL - ROOF (L2) - CONTINUOUS**

ROBIN  
Thank you for that.

**INT. STARCOURT MALL - AIR DUCT - SECRET ROOM - CONTINUOUS**

Erica kicks out the grate and throws her PINK MY LITTLE PONY  
BACKPACK into the room before hopping out herself.

**INT. STARCOURT MALL - SECRET ROOM - CONTINUOUS**

ERICA  
I'm in.

**EXT. STARCOURT MALL - ROOF (L2) - CONTINUOUS**

STEVE  
(relieved)  
Oh, God.

**INT. STARCOURT MALL - SECRET ROOM - CONTINUOUS**

Erica pushes a DOOR OPEN BUTTON.

**EXT. STARCOURT MALL - LOADING DOCK (L2) - CONTINUOUS**

A set of doors open, Erica walks out. She looks up to the  
roof where Robin, Steve and Dustin are.

ERICA  
Free ice cream. For. Life.

**EXT. HAWKINS COMMUNITY POOL - NIGHT**

The pool is closed.

**INT. HAWKINS COMMUNITY POOL - MEN'S SHOWER ROOM - NIGHT**

The shower is running, only Billy is there. He's stands in the shower stall letting the cold water rush over him. He shuts off the water and grabs a towel.

**INT. HAWKINS COMMUNITY POOL - MEN'S LOCKER ROOM - CONTINUOUS**

At a locker, Billy starts to get dressed. He pulls on a PAIR OF PANTS.

CLANGING NOISE.

BILLY  
Pool's closed.

MORE CLANGING AND SCRAPING.

BILLY (CONT'D)  
Hey!

He slams his locker door.

BILLY (CONT'D)  
You hear me!

**INT. HAWKINS COMMUNITY POOL - LOCKER ROOM DOOR - CONTINUOUS**

He rushes to the door, and pushes. It doesn't open. He bangs on it.

**EXT. HAWKINS COMMUNITY POOL - LOCKER ROOM DOOR - CONTINUOUS**

The door is PADLOCKED from the outside.

**INT. HAWKINS COMMUNITY POOL - LOCKER ROOM DOOR - CONTINUOUS**

Billy bags the door. The LIGHTS GO OUT.

MIKE (O.S.)  
(sing-songy)  
Billy!

Billy starts walking slowly toward the VOICE.

BILLY  
Who's there?

MIKE (O.S.)  
(sing-songy)  
Billy!

BILLY  
(sing-songy)  
Who's there?

LAUGHING ECHOING.

**INT. HAWKINS COMMUNITY POOL - MEN'S SHOWER ROOM - CONTINUOUS**

Billy checks a shower stall. Empty.

MIKE (O.S.)  
(sing-songy)  
Billy!

**INT. HAWKINS COMMUNITY POOL - MEN'S LOCKER ROOM - CONTINUOUS**

Billy proceeds slowly through the locker room.

BILLY  
(quietly)  
You think this is funny, huh?

MIKE'S LAUGHTER ECHOES.

MIKE (O.S.)  
Billy! Come and find me.

BILLY  
I find you, it's your funeral.

MIKE  
Come and get me. Come on!

Billy sees a door close.

**INT. HAWKINS COMMUNITY POOL - MEN'S LOCKER ROOM - GYM**

Billy comes in. He sees a figure in the SAUNA ROOM.

BILLY  
Got you.

A manacle grin spreads across his face, then he claps as he approaches the sauna.

MIKE (O.S.)  
Come and get me you piece of shit.

**INT. HAWKINS COMMUNITY POOL - MEN'S LOCKER ROOM - SAUNA -  
CONTINUOUS**

Billy swings open the SAUNA DOOR. There, in the middle of the room, the CPR DOLL. He lifts it up by the THROAT - a WALKIE TALKIE TAPED TO ITS CHEST.

MIKE (O.S.)  
Hey! Behind you.

He quickly turns.

EL  
Hi.

El TELEKINETICALLY throws Billy against the wall of the sauna.

**INT. HAWKINS COMMUNITY POOL - MEN'S LOCKER ROOM - GYM -  
CONTINUOUS**

MIKE (O.C.)  
Now!

The friends rush in, Mike turns on the lights. El shuts the door; Mike slides a METAL ROD through the handle and behind a pipe. Lucas puts the CHAIN AROUND IT AND LOCKS IT.

Billy bangs against the door. Eleven stands in front of the others as they stare at Billy through the sauna window.

BILLY  
(softly)  
Max?

Max hold her brother's incredulous gaze intensely.

MAX  
Do it.

Will cranks up the temperature nob out side the sauna door.

**EXT. HAWKINS MEMORIAL HOSPITAL - NIGHT**

The WHEELER WAGON pulls into an empty spot.

**INT. HAWKINS MEMORIAL HOSPITAL - EMERGENCY CARE - CONTINUOUS**

Rounding a corner, Nancy carries a BOUQUET OF FLOWERS and approaches a NURSE, female, black, 40s, sitting at the reception desk.

NANCY

Hi!

NURSE

(grunts)

NANCY

I'm here to see Doris Driscoll. I think she was admitted last night.

NURSE

Name and relation?

NANCY

Uh... Nancy... Driscoll. I'm...  
Nancy Driscoll. Her...  
granddaughter.

The Nurse eyes her impassively.

**INT. HAWKINS MEMORIAL HOSPITAL - HALLWAY - MOMENTS LATER**

Nancy strides down a hallway. The bouquet hangs down by her side. A STICKER on her dress reads: VISITOR NANCY DRISCOLL.

Nancy stops at room 403. The door is closed. She goes inside.

**INT. HAWKINS MEMORIAL HOSPITAL - ROOM 403 - CONTINUOUS**

Mrs. Driscoll sleeps, wearing a NASAL CANNULA; her features tense as she sleeps.

Nancy puts down the flowers and glances at Mrs. Driscoll's MEDICAL CHART.

A NEARBY MONITOR shows Mrs. Driscoll's heart rate increasing. Nancy's eyes shift from the chart to Mrs. Driscoll.

**INT. STARCOURT MALL - SECRET ROOM - NIGHT**

Steve, using a BOX CUTTER, opens one of the IMPERIAL PANDA boxes. Inside is a LARGE METAL CASE. Steve turns a CRANK on the lid. AIR HISSES from it. He lifts off the lid. VAPOR drifts out from a CASE WHICH HOLDS FOUR IDENTICAL CYLINDERS.

STEVE

That's definitely not Chinese food.

He starts to reach inside, but stops.

STEVE (CONT'D)  
Uh, maybe you guys should, you  
know, stand back.

Robin and Erica stand back, but not Dustin.

DUSTIN  
No.

STEVE  
Just -- just step back, okay.      No. No!      DUSTIN (CONT'D)

STEVE (CONT'D)  
Step back. Seriously.

DUSTIN  
No! If you die, I die.

Steve and Dustin stare at each other.

STEVE  
(whatever)  
Okay.

Steve reaches in and pulls out one of the cylinders by its  
handle. He hold it up, REVEALING A TUBE OF SHIFTING PARTICLES  
WITHIN A GREEN SUBSTANCE - RADIOACTIVE FUEL.

STEVE (CONT'D)  
What the hell?

ROBIN  
What is that?

JUST THEN, the room SHAKES.

DUSTIN  
Was that just me, or did the room  
move?

ERICA  
(whispers)  
Booby traps.

ROBIN  
You know what, let's just grab that  
and go.  
(she takes the cylinder)

Dustin presses the DOOR OPEN BUTTON. Nothing is happening.

DUSTIN  
Which one do I press, Erica?

ERICA  
Just press the damn button, nerd.

DUSTIN  
Which one? I'm pressing the button,  
okay?

ERICA  
Press open door.

DUSTIN (CONT'D)  
I am pressing open door.

They're all arguing now.

STEVE  
Just open the-- Press the other  
button.

ROBIN  
Out of the way so she can push the  
button--

DUSTIN  
Would you stop.

STEVE  
Would you let me just do it?

ROBIN  
Just open the door!

Steve pushes a different button. A VERTICAL DOOR CLOSES over one of the walls.

The room SHAKES. Steve notices LIGHTS outside of the room passing rapidly.

IT'S AN ELEVATOR GOING DOWN. And dropping RAPIDLY.

STEVE  
Oh, shit.

**INT. STARCOURT MALL - SECRET ELEVATOR SHAFT - CONTINUOUS**

The ROOM/ELEVATOR is plummeting.

**INT. HAWKINS MEMORIAL HOSPITAL - ROOM 403 - NIGHT**

The HEART MONITOR shows Mrs. Driscoll's heart rate continuing to climb. Nancy jots in a notepad. Mrs. Driscoll is breathing heavily. She begins coughing, the monitor is BEEPING RAPIDLY. Mrs. Driscoll's HEART RATE GOES OVER 150.



**INT. HAWKINS COMMUNITY POOL - MEN'S LOCKER ROOM - SAUNA/GYM -  
CONTINUOUS**

BILLY  
(yelling)  
Max! Let me out of here!  
(calmer)  
Let me out.  
(heavy, rapid breathing)  
You kids... You think this is  
funny? You kids think this is some  
kind of sick prank, huh?  
(spits)  
You little shits think this is  
funny?

Will and Max eye each other worriedly.

BILLY (CONT'D)  
What is this? Open the door.  
(bangs, yells)  
Open the door! Open the door. Open  
the goddamn door!

**GYM.**

Max wears a concerned expression. Billy ducks out of view.  
Will checks the temperature gauge.

WILL  
We're at two-twenty.

BILLY (O.C.)  
(sobbing)  
It's not my fault.

Max approaches the sauna window.

BILLY (O.C.) (CONT'D)  
It's not my fault, Max. I promise  
you, it's not my fault.

MAX  
What's not your fault, Billy?

**SAUNA.**

Billy is sitting on the floor; pleading.

BILLY  
I've done things, Max. Really...  
bad things. I didn't mean to. He  
made me do it.

Max is peering through the window.

MAX  
Who made you do it?

BILLY  
I don't know, it's like a shadow.  
Like a giant shadow. Please, Max.

MAX  
What did he make you do?

BILLY  
(sobbing)  
It's not my fault, okay? Max,  
please. Please, believe me, Max,  
it's not my fault. I tried to stop  
him, okay? I did.

Max cries as she watches Billy bed for his life.

BILLY (CONT'D)  
Please believe me, Max. Please  
believe me.

MAX  
Billy, it's gonna be okay.

BILLY  
Max, please.

Billy covertly grabs a SHARD OF BROKEN TILE.

MAX  
It's gonna be okay. We want to help  
you. We want to help you. You just  
have to talk to us, okay? You have  
to talk to us.

**GYM.**

MAX (CONT'D)  
I believe you, Billy.

Will touches the back of his neck - GOOSEBUMPS.

WILL  
I feel him.

MAX  
(to Billy)  
We'll figure it out together, okay?

WILL  
(to Mike)  
He's activated.

MAX  
(to Billy)  
I need you to trust me. Please.

MIKE  
(looking at Will, then  
softly to Max)  
Max, get away from the door.

MAX  
What?

MIKE  
(yells)  
Get away from the door!

Billy smashes the window.

BILLY  
Let me out, you bitch! Let me out!  
I'll fucking gut you!

He yanks out the rod. Lucas aims his SLINGSHOT.

BILLY (CONT'D)  
Let me out!

Lucas fires a rock, hitting Billy in the face. He falls back onto the sauna floor.

LUCAS  
Max, come on!

The LIGHTS START FLICKERING.

### **SAUNA.**

Billy spits up, then rolls to his side. He grabs a bench, then pulls himself up. His feet dragging across the tile floor. He braces himself against a wall before straightening. DARK VEINS APPEAR ON HIS GLISTENING BODY. He opens his mouth wide and ROARS.

### **INT. HAWKINS MEMORIAL HOSPITAL - ROOM 403 - CONTINUOUS**

Now AWAKE, Mrs. Driscoll SCREAMS. DARK VEINS COVER HER FACE. The lights are FLICKERING.

INT. HAWKINS COMMUNITY POOL - MEN'S LOCKER ROOM - GYM -  
CONTINUOUS

Lights are FLICKERING. The kids move closer together.

INT. HAWKINS MEMORIAL HOSPITAL - ROOM 403 - CONTINUOUS

Nancy races over to a CALL BUTTON and pushes it. Mrs.  
Driscoll SCREAMS IN AGONY. Her eyes, BLACK.

INT. HAWKINS COMMUNITY POOL - MEN'S LOCKER ROOM - SAUNA/GYM -  
CONTINUOUS

Billy rams against the sauna door. ONCE. TWICE.

GYM.

MAX  
He can't get out, can he?

LUCAS  
No way. No. Way.

INT. HAWKINS MEMORIAL HOSPITAL - ROOM 403 - CONTINUOUS

Mrs. Driscoll ROARS, Nancy stares down at her in horror.

INT. HAWKINS COMMUNITY POOL - MEN'S LOCKER ROOM - GYM -  
CONTINUOUS

Billy SCREAMS and takes a running start at the door and rams  
it. The DOOR comes off its FRAME, BREAKING THE CHAIN. Billy  
comes tumbling out. He STRAIGHTENS and stands in front of El.

She TELEKINETICALLY LIFTS A BARBELL AND SENDS IT FLYING at  
Billy.

He grabs on to it as it SMASHES HIM AGAINST A WALL.

Using both hands, El DRIVES THE WEIGHTS ON EACH END OF THE  
BARBELL INTO THE WALL - pinning Billy to the bricks by the  
neck as he stands on his tip-toes.

INT. HAWKINS MEMORIAL HOSPITAL - ROOM 403 - CONTINUOUS

Nancy's expression grows more fearful as Mrs. Driscoll looks  
right at her.

**INT. HAWKINS COMMUNITY POOL - MEN'S LOCKER ROOM - GYM -  
CONTINUOUS**

Billy pushes the weights out of the wall. El's face strains with effort while she SCREAMS. Blood DRIPS FROM HER NOSE. Billy throws the barbell at her, but she ducks. Billy grabs El by the hair and pulls her head back. She grabs her throat and squeezes. Billy watches her friends as he chokes El and lifts her off the floor by her neck.

EL

No! No!

El struggles, but Billy's grip remains firm. Her eyes start to roll back.

JUST THEN, Mike hits Billy in the head with the METAL ROD. Billy drops El and he falls to the floor.

MIKE

Go to hell you piece of shit.

He raises the rod again to hit, but Billy catches it and throws it away as he stands up. He advances on Mike - who backs away.

JUST THEN, Billy's feet lift off the ground. Behind him, El holds out her hands with a pained expression. El uses her powers to hold Billy in the air as she moves around him and stands in front of Mike.

Billy is wailing. El is screaming, blood now pouring from both nostrils. El throws her arms to the side, sending Billy SMASHING THROUGH THE BRICK WALL.

**EXT. HAWKINS COMMUNITY POOL - GRASSY AREA - CONTINUOUS**

Billy lands in the grass in a shower of dust and debris.

**INT. HAWKINS COMMUNITY POOL - MEN'S LOCKER ROOM - GYM -  
CONTINUOUS**

Will and Max look out in awe. El collapses in Mike's. Mike holds her close, hugging her tightly. She dissolves into tears.

The LIGHTS CONTINUE FLICKERING. Mike helps El to her feet.

**EXT. HAWKINS COMMUNITY POOL - GRASSY AREA - CONTINUOUS**

Billy grits his teeth and pushes himself to his feet.

**INT. HAWKINS COMMUNITY POOL - MEN'S LOCKER ROOM - GYM -  
CONTINUOUS**

Mike and El join Lucas, Max and Will at the hole smashed in the brick wall. They stare though it at Billy fleeing into the night. Eleven's expression hardens as:

VERA LYNN'S "WE'LL MEET AGAIN" plays, and continues through:

**INT. ERIMBORN STEELWORKS - BASEMENT - NIGHT**

Billy and Heather are sitting on the basement stairs.

HEATHER  
(cleaning Billy's wounds)  
The girl, was it her?

BILLY  
Yeah. It was her. She knows now.  
She knows about me.  
(grabs her arm)  
She could've killed me.

HEATHER  
Yes. But not us. Not us.

Heather and Billy turn their faces toward the basement.

SONG CONTINUES.

CAMERA TRACKS BACK to reveal DOZENS (various ages, male, female) of Flayed people. All of them STANDING, ARMS BY THEIR SIDE, STARING STRAIGHT AHEAD.

A GROWL.

The MIND FLAYER SLOWLY RISES, BACK TO THE CAMERA. It COVERS THE SCREEN.

CUT TO:

BLACK.

ROAR.

**THE END**